



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

The third piece shown in the cut is an ale tankard bearing the mark of Parks Boyd, who was a pewter maker in Philadelphia between 1800 and 1812.

Probably the most important manufacturers of pewter in Philadelphia during the early part of the nineteenth century were Thomas Danforth, whose address was High (now Market) and Thirteenth streets, as indicated in the directories from 1807 to 1813, and B. Barns, whose shop was situated at Thirteenth and Filbert streets from 1811 to 1817. Numerous marked examples of ware produced by these makers may be seen in the Museum collection.



THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

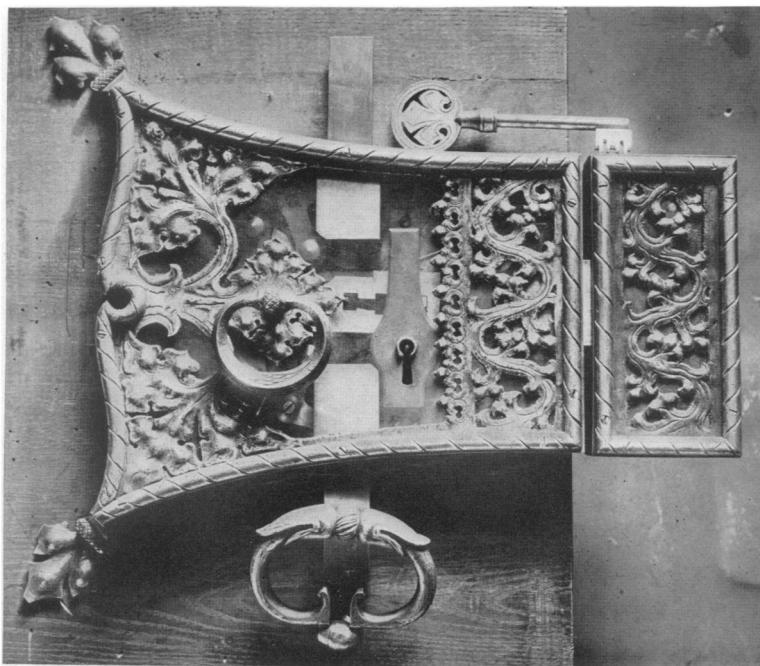


THE MUSEUM

During the Centennial Exhibition, which was held for six months in 1876, Memorial Hall, in Fairmount Park, was used as an art gallery. At its close permission to occupy the building as a permanent art museum was granted to the Pennsylvania Museum and School of Industrial Art by the Directors of Memorial Hall.

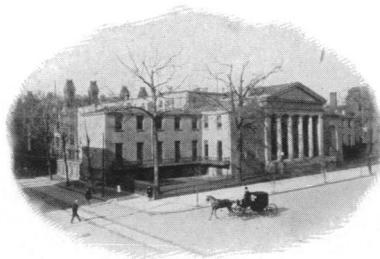
On May 10, 1877, exactly one year after the inauguration of the Centennial Exhibition, the doors of Memorial Hall were opened as a permanent museum. During the early years a small admission fee was charged, but since January 1, 1881, the constantly increasing collections have been on exhibition free to the public every day in the year.

In 1883 a fund of \$50,000 was placed in trust for the benefit of the Pennsylvania Museum and School of Industrial Art by the late Joseph E. Temple, three-fifths of the interest from which being set apart for the purchase of objects of art for the Museum, and two-fifths for the uses of the School. This income is a perennial benefaction which has enabled the Museum authorities from time to time to secure some of the best works of antiquity and of modern art. Many of the most valuable exhibits in the Museum bear the label of the Temple Trust, and in this manner the memory of the donor is constantly being revived.



WROUGHT IRON LOCK
Designed and Executed by Samuel Yellin
Formerly a Student of the School

The Pennsylvania Museum has, ever since its inception, occupied a position unique among American art institutions. It was originally dedicated not only to the fine arts, but to the industrial arts as well, covering the broadest field of art, in all its branches, so that the collections which have been formed include not only examples of the most artistic work of all countries and times procurable, but also educational exhibits illustrating the history, development and manufacturing processes of the various departments of industrial achievement. The study of the processes employed in the different arts is sure to result in a fuller appreciation of the technical difficulties which have been overcome in the production of the beautiful examples of human handicraft in which the Museum abounds. While the arts of all countries are represented in the collections, particular attention has been paid to the gathering together of objects illustrating the history of various American manufactures, with the result that several extensive and unique exhibits, of more than ordinary interest, are to be found in the Museum, which have attracted much attention both in this country and abroad, such as the John T. Morris collection of American Pottery and Porcelain, and the collections of American Glass and Metal work.



THE SCHOOL

Organized in 1877, the School of the Pennsylvania Museum has been for thirty-six years the leading educational institution in America in which the ideals of art are directly and effectually associated with practical industrial aims. How successful its methods have been is convincingly indicated by the records made by its graduates and the eagerness of the demand that exists for them at present.

The vocational purpose to be developed largely along artistic lines, which is now so generally accepted as an essential feature of general education, has created an enormous demand for qualified teachers and supervisors of drawing, painting, modelling and craft work, while the industries themselves in which the art element is most important have depended in no small degree for their development on men and women trained in the School. During the year 1912, for instance, the Business Bureau of the Art Department received more than one hundred applications for graduates, or pupils qualified to fill important positions.

In the one department, that of textiles, which the institution has been able to develop into a completely equipped technical school, the success of its graduates and its influence on the industries have been not less marked. A careful census made recently showed that textile establishments representing upwards of thirty million dollars in capital and operating about 40,000 looms, were largely controlled, and the character of their output mainly determined, by former pupils of this School, who have become either owners or partners, managers, superintendents, designers, or commercial agents, by whom the advantages of this kind of education are appreciated and utilized quite as directly as by those engaged in actual production. In the department of Metal Work the School has rendered very distinguished service in developing not only the copper, brass and silver work, but work in wrought iron, perhaps the noblest form of industrial art.

Among the other branches of industrial art taught at the School may be particularly mentioned the designing and making of jewelry, stained glass and pottery, in each of which gratifying progress has been made.

The change in the ideas of furnishing private houses, or public buildings, is one of the greatest which has occurred in the period since 1876, before which time there was no study of interior decoration in America. Now the demand

for expert designers and decorators is national. The belief in harmony of effect is so strong that it is a cult, and a profession, and one of the most liberally remunerated. The School has undoubtedly the best course in this subject offered anywhere.

The course in illustration has become more important, and more distinctly professional each year. The type of work is decorative, as distinguished from the pictorial, a style much better related to the needs of the advertiser and the



SALT-GLAZED STONEWARE BOWL
Byzantine-Romanesque Style
Designed and Executed by a Student of the School

magazine publisher. Books, too, are taking on a much richer and more decorative character. The covers, the margins, and the opening and ending features (the accompaniment altogether), have shown a markedly less literal interpretation. The constant study of the living model is as much to train the student in the principles of invention as in actual resemblance.

The School was the first to use cement (concrete) as a material for decorative garden vases, seats, fountains, and other objects, as well as to enrich them by mosaic inlays. A series of large jars in Byzantine, Gothic, and Renaissance styles was produced one season. Another year, fountains. Another year a set of forms adapted to the inlays, and to a chiseled surface treatment similar to dressed stone. Some of these are associated with heavy wrought iron supports, while others are set in bases of marble.



GOTHIC CLOCK CASE

Designed and Executed by a Student of the School

The growth of public museums and important private collections has created a need for young men and women who are qualified to take charge of and arrange with proper archaeological knowledge and good taste the diverse objects which have been gathered together for exhibition and instruction. A course has been added to the School curriculum for the training of curators in theoretical and practical work in the Museum and of docents, qualified to take classes through the collections. Besides practical work, an effort is made to give the students of the normal class a general view of the history of ancient art, of its origin and of its bearing upon modern applied arts and the history of ornament.

The Alumni Association of the Pennsylvania Museum and School of Industrial Art is one of the practical agencies for the increase of attendance and the improvement of quality of attainment. It was established to help the School and the students, and has lived to make considerable history to prove its value. The direct means for furthering the cause of its Alma Mater are the sending out to various cities and towns, exhibits of students' work as a revelation to those "afar off," and the holding of exhibitions of art objects presented to the School, or of professional work done by members, to show those near enough to attend what is required and what is accomplished. It publishes annually a pamphlet, which is widely circulated, to acquaint the public with the opportunities offered in the classes, and with the achievements of those who were educated here. It also assists students unable to complete full courses to return for the purpose, by providing scholarships for advanced work, and a loan fund for financial aid, all of which affect the School's standing, as inspiring the character of the attendance, and increasing

the number of graduates. Six of these scholarships are awarded for advanced study in the School, viz:

- The Charles Godfrey Leland Scholarship. Founded by Mrs. John Harrison.
- The M. Theresa Keehmlé Scholarship and the Aspasia Eckert Ramborger Scholarship. Founded by Mr. William Keehmlé Ramborger.
- The Edward Tonkin Dobbins Scholarships (3). Founded by Miss Mary A. Dobbins.



ORIGINAL BOOK ILLUSTRATION
In Black and White
By a Student of the School

To these have been lately added three foreign scholarships for study in Italy, given by Mrs. James Mifflin, Mrs. Joseph F. Sinnott, and Mr. Charles Burnham Squier. The first holders of these will go abroad in June.

Besides these specified things, the Association has active committees to meet and welcome and comfortably establish new students who come as strangers to the city, to explain school conditions to them and to visit them when ill. All new pupils are entertained and made acquainted at a reception and musicale given them early in the season, and one of the Committees has charge of the reunion and reception at Commencement time. The Business Bureau connected with the Association finds employment for many members.